

WHAT EFFECTIVE TECHNIQUES ARE DANCE COMPANIES USING TO BE SELF-SUSTAINABLE?

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Introduction:

Before becoming a Master's Student at Drexel University, I always believed that the arts sector, as a whole, needed to somehow begin to focus on how to better operate their institutions and manage them more like businesses. I have witnessed over the years that many organizations operate to please the funder instead of their constituents, or focusing on deepening their reach into the community. To change means developing new strategies for reaching audiences and generating more revenue. We, as a sector, need to apply leadership concepts to the way we think. In other words, look at not being just "good" at presenting the best performing arts, but be the best or "great" at presenting performing arts. For example, Jim Collins states that arts organizations are in "desperate need of greater discipline-discipline in planning, discipline as people, discipline of governance, and discipline of allocating resources" (Jim Collins, Monograph page 1). This comes back in how we lead our organizations, especially dance organizations, which are having a terrible time sustaining their art.

Still within the current economic environment, dance institutions continue to operate using the "old model" of generating revenue through ticket sales and raising capital through antiquated methods of fundraising. Recently, there has been a noticeable shift in the way funding will be allocated in the future, whether it be from the governments, private foundations, or community charities; not to forget the "impact of diminishing funding sources coupled with longstanding concerns about and over-crowded industry with too many arts organizations having similar missions and competing for the same limited funding resources" (Kirk, Lawler Maggie, Abstract, 2009). Nina Cobb quotes from an article in Forbes Magazine that, "75 percent of the wealthiest Americans give to charitable causes through their own foundations" (Forbes, 2000), and "for those who do not have the means or interest in setting up their own charitable vehicles, community foundations and charitable gift funds established by for-profit financial institutions have been playing an increasing role" (Cobb, page 126, 2002) in funding arts organizations. To keep up with the changing dynamics, dance organizations will have to develop new models for operating to achieve their fundraising goals, while strategically continuing to meet the "wants and needs" of their audiences. The economic crisis has created an

environment where corporate and government giving has been reduced drastically, and that they have “memorized” the need for substantially reducing their giving or not to give at all. This has forced many dance companies to close or re-think how they are going to continue to operate and remain relevant to their audiences.

Although Wall Street and the Federal government are publically stating that the “worst is behind us”, our industry is feeling the effects of this crisis. This past January, I witnessed change in the buying patterns of some of our patrons at Montgomery County Community College: ticket sales are dragging and our subscription sales have decreased. Then I remembered that the robustness of ticket sales last season (2010-2011) was due to people purchasing their season tickets prior to the 2009-2010 seasons and before the “real” effects of the crisis began to affect the general public and our industry. This revealed two problems: first, the management of dance institutions are not equipped to forecast when financial hardship are in the horizon, and second: like most industries, dance companies need to re-think their current models to allow for more creativity and entrepreneurial thinking so that they can be better prepared to sail through a financial storm. This means that dance managers must learn to do two things: recognize when change is occurring and change their behavior by “thinking more out of the box,” and becoming more entrepreneurial by establishing or creating a “mixed bag” of revenue streams.

To do this, institutions must “know where they are going and be action oriented.” Richard Steckel gave an excellent case study of a successful for profit partnership between a group of Malls and the Denver Children’s Museum. Steckel states that, “The Denver Children’s Museum created a traveling Children’s Museum Exhibit on the arts called Sensorium. This was an interactive exhibit that allowed children to experiment with music, fine art, dance, and drama at Malls. The Malls would rent these exhibitions four days a week (Thursday –Sunday) advertising its presence and attract families to the Malls. The Children’s Museum used federal grant money to develop and fabricate the exhibit and then proposed the idea to the Mall Managers and they were interested”. Next thing you know the Children’s Museum had a profit making venture at \$1500 per visit which lasted three years “netting the Museum \$25,000.” This

was a win-win for everyone, the Malls created foot traffic and the Museum created a new revenue stream becoming less dependent on grants.

Dance companies need to develop financial mechanisms, like the Children's Museum, to sustain their programs and to become more financially independent. What is more interesting about Steckel's example is that the Denver Children's Museum went on to develop a number of very successful and profitable programs. They had become so successful that eventually they had developed new ways of remaining connected to their audience and to their business partners. They did this by establishing specific criteria or questions to ask when an idea for a program was being explored such as, "What do businesses want? Who wants what we can do?" (Steckel, page 38).

When developing new works or programs, dance companies should develop initiatives to better help answer the following question, "how will this program continue to be sustained after it is funded?" Once this question is answered, this will equip managers to better determine how to best to implement and develop new works and programs.

This paper will examine what effective techniques exist today that dance companies can use to sustain their organizations and/or programs. I will examine three different dance companies; Headlong Dance Theater (Small), the Philadelphia Dance Company (Philadanco –Medium), and the American Ballet Theater (Large). I will attempt to do an analysis of each, looking at their business models, operations and artistic styles. This will not be a comparison; rather it will delve into what each organization is doing to sustain their operations in a very challenging and economically turbulent time by analyzing their various sized budgets, looking at what current successful financial models are being used by each to sustain their operations and what kind of financial products are available for dance companies that would encourage funder involvement which could stimulate long term revenue streams through corporate and artistic partnerships? The goal is offer new financial opportunities for dance companies to move away from being "program driven" (Steckel, 1989) and less grant dependent, and to be more financially creative, innovative, independent and entrepreneurial.

INTRODUCTION: HEADLONG DANCE THEATER

It is easy to say that we, as dance managers, must begin to apply leadership concepts into the way we think about moving a dance company forward. One example of a leadership concept that a dance company can apply comes from Jim Collin's "Principles of Good to Great". We need to look at not just being "good" at delivering our products, but in this case, how we are going to be "great" at delivering exceptional dance to our communities. Jim Collins states that, "Just because something is your core business - just because you've been doing it for years or perhaps even decades - does not necessarily mean you can be the best in the world at it. And if you cannot be the best in the world at your core business, then your core business absolutely cannot form the basis of a great company" (Good to Great, page 13). Today, there are many dance institutions still operating using an "old model" of thinking; generating revenue through ticket sales or raising additional capital through antiquated methods of fundraising or even writing very well articulated grants describing their need for program support.

These methods of raising funds to support programs or products are not inherently ill-advised, but I believe that if dance is to survive well into the future, it must find new ways of becoming self-sustainable. Perhaps, managers should focus their energy on being less dependent on receiving grant awards and more creative on ways to use the grant awards to create new long term revenue streams or to increase the life of current revenue lines. This might be done by finding effective ways of better supporting programs and productions by thinking outside the box and not being afraid to change a "culture of discipline" when necessary and to combine that change with an "ethic of entrepreneurship" (Good to Great, page 13). Headlong Dance Theater, in a fantastical way, has always hired the "right people" for each of their projects while the management team was always looking ahead constantly "fueling its creativity, maintaining its imagination and continuing to make bold moves into uncharted waters" (Good to Great, page 121). This kind of thinking led Headlong to combine dance and theater, and to carve a niche in the Philadelphia dance scene, while maintaining its artistic integrity and continuing to deliver excellent modern dance to the Philadelphia region.

ABOUT HEADLONG DANCE THEATER

"First figure out your partners, then figure out what ideas to pursue. The most important thing isn't the market you target, the product you develop or the financing, but the founding team".

- Matthew Boyle and Jim Collins Interview for CNN Money.

Headlong Dance Theater was founded by three Co-directors; Amy Smith, David Brick, and Andrew Simonet. Each Co-director brings their own unique talents to the forefront, when combined mixed together develop into a very tasty creative collaboration that churn out new ideas that become excellent performance creations.

The History

The Co-Directors been together since 1993 (twenty years) and the entire team immerses themselves in all aspects of running Headlong. Over the years Headlong has created over forty (40) dance works, which has been performed "nationally and internationally to a diverse range of audience participants" with a deep commitment to collaboration and formal experimentation (Headlong website, History).

The Mission of Headlong Dance Theater is: *"to create and perform new and visionary works of dance theater that use the entire body including the voice, the face, and the mind; to create accessible dances that are relevant beyond traditional dance audiences; to bring new audiences closer to dance by performing informally, in non-traditional venues, and for free; to develop and propagate training techniques that bridge dance and theater and empower performers to be co-creators, to provide mentoring and leadership in the local and national arts communities; and to dance our way into the blind spots of our strange times".*

Their most recent obsession have been with audience engagement (asking audience members to Do things and take risks); site-specificity (working outside of theatrical venues and embracing the actual physical reality of the site); and creating opportunities for shifts of consciousness and awareness (drawing attention to things that already exist, but that we forget to pay attention to (Headlong website, History). An excellent example of an audience engagement creation was a piece named "This Town Is A Mystery".

The Mystery piece, which I thought was one of their best works, accomplished two major goals: it reached audience members from all social and economic areas of the city, and it offered real engagement for people to meet people that they would never meet due to social and economic circumstances.

This Town Is A Mystery “reached beyond the “cultural suburb” and challenged its’ participants to re-think the nature of what we call performance, to question the confines of what we call community, and to reflect upon the boundaries of ‘home’ as a private or public space. The project invited the audience to meet their neighbors, to start a physical conversation, and to remember that dance and theater have the power to create the most intimate experiences possible. The show was about 30 minutes in length, and was followed by a meal. Audience members were asked to participate by bringing one of their favorite meals to the performance. Immediately following the performance the house staff pulled out tables and brought out the food. There were really memorable moments when patrons took the opportunity to explain their connection to the meal before it was eaten. A question and contrived question and answer period was started, usually by the stage manager. Most of the time, the performances emotionally moved people and the conversations occurred naturally.

“This Town Is A Mystery” is a piece that was very risky. It not only combined theater and dance outside of the way people are used too. It offered people a chance to be intimate and become personally attached to each one’s of the family’s life experiences. Headlong, “rather than relying on a single dance style or technique, Headlong develops a unique movement vocabulary for each new piece. The Co-Directors’ eclectic movement backgrounds include modern, ballet, jazz, tap, contact improvisation, releasing techniques, theater, sports, sign language, Bharata Natyam, and Ghanaian dance. Drawing on these sources, as well as the potential movements of audience participants and the wonderfully idiosyncratic movements of non-professional performers, they create movement vocabularies that both reflect and comment on the subject matter we are exploring (Headlong website, History).

Many of their earlier works were known for their “witty” social comments on our culture. Headlong’s earlier pieces were “inspired by the work of Richard Bull and Cynthia Novack, pioneers and developers of structured improvisation. Although each piece draws from the eclectic style of movement listed above, they also choreograph pieces that “reflect and comment on the subject matter they are exploring”. For example, *Hotel Pool* (2004) takes place in and around a Hotel Pool. The piece transforms the sanitized space of a hotel swimming pool into a site for dreams, longing, and epiphany.

Headlong continues to practice choreographic improvisation in the studio and on stage, and to use the compositional ideas embedded in that form even when creating set movement material (Headlong website, History). The following quote clearly expresses how I feel about Headlong Dance Theater,

“Does experimental dance have to be intimidating? Not according to Headlong Dance Theater, which likes to lace its cerebral offerings with sly humor...Headlong is clearly not your typical dance company, with dances in keeping with the troupe’s motto that intelligent experimentation can be compelling and, in some cases, hilarious.” – New York Times, March 24, 2002

About The Management Team

Headlong Dance Theater was founded by three incredibly intelligent artists; Amy Smith, David Brick and Andrew Simonet, in 1993. They have an interesting collaboration style that is only unique to them, where they create and perform of Headlong’s dances and share the credit for the company’s work. They have several core dancers that have been with them since the company’s founding that also share in the creative process on a project by project basis. Due to the nature of how Headlong develops its works, this core group of dancers are used repeatedly. They’ve established a core production team as well. After working on their production several times, Headlong must find innovative and creative designers and production staff who can work within the Headlong creative model. These core dancers are used (Headlong website, History). To successfully manage the artistic process, the Co-Directors each take responsibility for specific areas rounded off with a Managing Director to whom, (like a stage manager) is the project manager.

Amy Smith grew up in Ann Arbor, Michigan, where she studied ballet, jazz and tap and got early professional experience with Jazz Dance Theater. Back then, she could do triple pirouettes and lay-outs. At Wesleyan University, she took full advantage of the amazing dance department, studying modern, composition, improvisational forms, ballet, Bharata Natyam, and Ghanaian dance. She also majored in Religion. After college, she spent a year at the Center for New Dance Development in Holland, where she soaked up European New Dance and learned from incredible people like Stephanie Skura, Ishmael Houston Jones and Steve Paxton. Other important teachers/mentors include Cynthia Novack and Richard Bull, Susan Foster, Deborah Hay, and Ann Trenka (Headlong website, Biographies').

In addition to her artistic work, Amy is Finance Director for Headlong, and often works with individual artists and small companies in Philadelphia, leading workshops and helping them increase their financial literacy. She works with Creative Capital teaching financial management skills to other artists. Amy chaired a committee that started Dance/USA Philadelphia, our local service organization for dance, and served 6 years on the Board of Dance/USA, including 2 years as Treasurer. She lives in a geodesic dome in the woods of rural South Jersey, with her rock-star-turned-teacher husband and two awesome kids (Headlong website, Biographies').

Andrew Simonet is a dancer and choreographer who grew up outside of Danbury, Connecticut. Following a background in theater, he stopped acting in college when he discovered dance. The ability to perform using only physical presence thrilled him. Creating performances that takes place here, in this room, in the present moment was transformative. He studied dance at Wesleyan University and at the Center for New Dance Development in the Netherlands. Choreographically, Andrew has always been fascinated by the act of reading movement and interpreting dance. He enjoys seeing dances by Maguy Marin, Koosil-Ja Hwang, Baneto, Richard Bull, New Paradise Laboratories, Takeshi Yazaki, DeFacto Dance, and Moxie Dance Collaborative (Headlong website, About The Company). Based on my experience, Andrew is responsible dramaturgy all of the works and overseeing the Technologies be used in the office and in production.

Andrew's artistic journey in Headlong focused on immersive, participatory work such as *Pusher*, in which we sold a dance on the street like drugs, and *CELL*, a performance journey for one audience member at a time guided by your cell phone, and culminating in his final project with Headlong, *This Town Is a Mystery*.

Andrew continues to be fascinated by what happens when complicated, messy bodies meet systems. Outside of Headlong, Andrew's artistic work focused on dramaturgy for various choreographers and performance makers: Kate Watson-Wallace, Makoto Hirano, Sub-circle, and others. In 2005, Andrew founded Artists U, a professional development and planning program for individual performing artists in Philadelphia, inspired by his work as an artist leader in the Creative Capital Professional Development Program. Artists U have expanded to Baltimore and South Carolina, and a guidebook for artists is in the works. As of January 1, 2013, Andrew will become the Founder and Co-Director Emeritus of Headlong Dance Theater. He will be moving on to pursue other artistic ventures. Andrew lives in West Philadelphia with his wife Elizabeth and their boys Jesse Tiger and Nico Wolf (Headlong website, Biographies').

David Brick The experience of growing up in a deaf family has continually influenced David's interest in the body as an active manifestation of culture. Teetering between deaf and hearing worlds has provided an excellent vantage for seeing the body and its perceptions squarely at the crossroads of action and thought, imagination and necessity, desire and spirituality, individuality and community. Since directing Headlong's *Hotel Pool* in 2004, David's concerns have focused on the choreography of presence and perception, and the porous boundary between the ordinary world and that of performance. He sees this work in a line with the early experiments of Trisha Brown and the ongoing work of Deborah Hay—going deeply into questions of choreography and the body that aren't addressed purely by the virtuosity of movement vocabulary (Headlong website, Biographies'). David is responsible for managing the Marketing and Touring portions of the company.

He worked with visual designer Maiko Matsushima and six Japanese performers between the ages of 24 and 74. *Island* is a choreographic ode to the rhythm of the Japanese inland sea, the sensation of space and the luminous quality of the ordinary. He has received a Pew Fellowship

in the Arts (2006); an Independence Fellowship (2005); and along with Amy and Andrew, a “Bessie” for choreography (1999) (Headlong website, Biographies’).

David’s teaching centers on the Headlong Performance Institute where he is Dean. Other teaching includes work at the American Dance Festival, The Volcano Conservatory in Toronto and the Whenever, Wherever Festival in Tokyo, in addition to extensive residency work and ongoing open classes in Philadelphia. Recent classes and workshops are *Making and the Circle of Insight*, *The World is Choreography*, *Good Boring/ Bad Boring* and *Art Party/ Dance Research*. He teaches contact improvisation with a special focus on combining sight, space and momentum with deep awareness work. He has taught Dance Composition at Bryn Mawr College since 1998 (Headlong website, Biographies’).

About The Headlong Operations

Headlong Dance Theater is a company that is very thoughtful and strategic in how it delivers its product to the Philadelphia community. They have several positive things going for them that most companies of their size and stature do not bring to the table; Headlong has a very strong and supportive board of directors, three co-artistic directors who collaborate to bring together unique performance pieces through several programs and partnerships, a managing director who manages their operations with strong leadership and clear goals for the future and most of all very committed core of dancers that they have nurtured over the past fifteen (15) years. Finding the right team to help in achieving their mission or delivering their product to the community is critical to not only to be a great dance company, but to moving the company forward to becoming self-sustainable well into the future. Headlong has successfully done just that! Here is why:

As I mentioned above, Headlong is made up of three Co-Directors, each responsible for a portion of the Administrative work of the organization. The Managing Director is the keystone for the organization. She is responsible for making sure that all of pieces are tied together for each Co-Director. For example, since David is responsible for the marketing and touring, he needs to be able to communicate and provide all materials to a presenter or another interested

party. It is the Managing Director's job to make sure that the marketing package has been designed and put together for David to access at any time.

Everyone wears multiple hats during any production period or on a project that is in development. During my interview with Amy Smith last February, I asked her, "How do you manage power sharing and decision making, when the four of you are multitasking projects on several levels? She answered with a smile stating that, "Since power can never be shared equally, even in the course of a meeting or rehearsal, it zigs and zags around the room, resting temporarily with one of us or more, especially, since power cannot be split into three equal bundles, static and waiting its turn. So we decided, as a unit, to let power flow more naturally in Headlong (an excellent example of an organizational being Entrepreneurial). We can trust in one another and make decisions that are not based on consensus. We can make creative work and choices that "belong" to Andrew, or Amy, or David, and these can still be Headlong choices. Our Architecture is strong enough to allow this to happen" (Headlong Strategic Plan 2009-2012, page 2).

Allowing for a "flexible approach" of power and decision making to occur in this type of organization meant that "each co-director will have a enough space for explore their vision, with the possibility of close collaboration, or distant but enough affirming space left between each of them. In addition, it was realized that there would be "administrative consequences", which meant a reduced involvement in day to day operations, but with one hand on the steering wheel, thus making the Managing Director play a larger role in steering the financial and administrative functions in consultation with the co-directors". (Headlong Strategic Plan 2009-2012, page 2).

This "flexible approach" created new roles, in addition, to their current roles; an Artistic Shepherd and a Dean of the Headlong Performance Institute. The Artistic Shepherd coordinated with each co-director, to create a long list of creative projects, compiling a wish list. Then, would slot the projects into a creative schedule to help ensure that "each co-director in questions has the budget, the space and the dancers he or she will need. When it comes to large performance projects or touring, the co-directors would still come to a consensus about

which project to put forward.” Having a Shepherd allows the Headlong Director to have more time for research, to develop more projects and performance opportunities in the pipeline in various stages, increasing their net output per unit time (Headlong Strategic Plan 2009-2012, page 2). The Dean of Headlong Performance Institute (HPI) will deal with curriculum, faculty and students. This function will represent the Co-Directors and is granted the power to make the necessary decisions to “streamline processes, greater coherence” while the other directors are focused on other projects.

After making the decision to allow for “flexible power sharing”, Headlong built the foundation for a “culture of discipline” by “building the idea of freedom and responsibility, within a framework” and “filling that culture with self-disciplined people who are willing to go to the extreme lengths to fulfill their responsibilities”. They will “rinse their cottage cheese” within the confines of their team structure (Good to Great, page 124).

About The Headlong Finances

As of June 2009, Headlong Dance Theater completed its second Strategic Planning Sessions which further outlined the goals of the organization. In addition, the budget established aligned with the goals outlined in the strategic plan. Doing this gave Headlong Dance Theater a “sound financial structure and a well conceived budget” to use moving forward (Financial and Accounting Guide for Not-For-Profit Organizations, page 417).

Nature of Activities

Headlong Dance Theater (the Company) is a not-for-profit organization located in Philadelphia, Pennsylvania, incorporated on June 4, 1996. The Headlong Performance Institute (HPI) is a fall semester dance training program offered in partnership with Bryn Mawr College for students interested in theater and dance.

Tax Status

Headlong Dance Theater is exempt from Federal Income under Section 501(a) of the Internal Revenue Code as an organization described in Section 501 (c)(3). The Company obtained its latest determination letter April 1997, and it has not received any subsequent notice from the Internal Revenue Service that such tax-exempt status has been challenged or changed.

Budget

Finances: The Company, as of the Statement of Activities Year Ending June 2010, carried a budget of \$415,000, with expenses of \$312,000. The 2010 revenue includes Grants (\$241,417 (\$65,767 unrestricted + \$175,650 temporarily restricted), Tuition from the Headlong Performance Institute (\$104,000), Headlong Performance Fees (\$45,000), Contributions (\$23,000) and Other Income (\$2400).

Credit: Headlong carries a \$20,000 Line of Credit from a national bank institution located in Philadelphia, with a variable interest rate at prime; the interest rate shall at no time be less than 4.25%. The amounts borrowed are collateralized by the Company's assets and are guaranteed by the Treasurer.

Financial Aid: The Company provides financial aid in the form of scholarships and tuition reduction vehicles to students of HPI. The amount of financial aid for each student is determined by the Treasurer and is based on the available financial resources of the student. Tuition revenue on the statement of activities is reported net of financial aid in the amount of \$42,000 and \$12,000 for the years ended June 30, 2010 and 2009, respectively.

Other Financial Notes of Interest: The breakdown of the Temporarily Restricted Net Asset, include Contributions for HPI and Contributions for specific Headlong Dance Theater Projects. Also, net assets were released from donor restrictions during the years ended on June 30, 2010 and 2009, respectively, by incurring expenses satisfying the purpose of the restrictions. The Company received approximately 58% and 50% of its total revenue from grant awards for the years ended June 30, 2010 and 2009, respectively.

THE UNIQUE HEADLONG INNOVATION

The Headlong Strategic Planning Session 2005-2009 + 2009-2012

What makes Headlong Dance Theater an innovative and unique company? In May of 2005, Headlong convened a strategic planning retreat, facilitated by Lynn Moffat and attended by the company's board of director's, artistic and administrative leadership, and key allies in the dance field. The Saturday Morning Session included all Headlong Key Stakeholders; Co-Directors,

Board of Directors, and Staff. They focused primarily on answering the question; who are we? What is our signature program to date? A presentation of their financial history was given followed by a brainstorming session talking about their personal mission statements, delivery systems for culture, and discussion about the organizational mission statement. The Saturday Afternoon Session included all of the same Headlong Key Stakeholders, this time the subject focused on several questions, but mainly on how do we achieve utilizing “unconventional cultural delivery systems” to realize Headlong’s mission in the world? And what delivery systems or programs under discussion can be harnessed to earn income for Headlong?

The Sunday Round-Tablers session, again, consisted of all of the Headlong Key Stakeholder’s, Headlong invited me to participate in these discussions (Session 3), which focused on developing these two goals “Outlining Headlong’s program for the next five years” and “how will new/reconceived programs earn income for the company? If a given program won’t earn income, why not, can we make non-earning programs sustainable?” However, by the time I arrived, the Headlong Key Stakeholders had figured out several programs that would benefit Headlong long-term but wanted input from external members of the Philadelphia’s dance community to weight in. The outcome of the Retreat birthed a new “Organizational Action Plan that focused on four areas; Fiscal Stability and Organization Capacity, Teaching, Mentoring, and Leadership, Beyond the Proscenium, and Board Development” (Headlong Strategic Plan 2005-2009, page 2-3). For the purpose of this paper, I am going to focus on “Fiscal Stability and Organizational Stability”. Within the Organizational Plan, each area was broken down into three parts that the round table was to develop; the challenge (which identified the problem), Goal (to identify a solution) and the Action (which identified how the solution was to be achieved).

Headlong’s Challenge statement was; “Headlong experienced incremental growth in its early years (2001-2004).The budget grew rapidly due to two heavily funded projects, then contracted by 25% in 2005. This shrinkage proved difficult to weather, as during the previous year’s no assets were put aside for future or emergency use”. They realized that, “if allowed to continue, this level of fiscal instability could pose a threat to Headlong’s survival” (Headlong Strategic Plan 2005-2009, page 2). The Goal stated, “To meet earned and contributed income targets for the

next five fiscal years by identifying and cultivating dependable new revenue streams” (Headlong Strategic Plan 2005-2009, page 2). The Action stated that, “Headlong will create a semester long, immersive performance training institute for college students. By partnering with a university or college, the institute will offer college credit and charge college–level tuition” (Headlong Strategic Plan 2005-2009, page 2). This was a brilliant concept because the benefits are a win-win for everyone involved. For Headlong, it meant that one of their programs ideas was not going to be funded in a partial way and they would have to find additional program support mid-stream, it meant that from the beginning, Headlong was thinking long-term sustainability of a program that would continue to align with their mission while creating new revenue stream.

About The Headlong Performance Institute

Institute Description

Headlong Performance Institute offers an intensive 14-week program equivalent to a full semester of academic credit at the 300- to 400-level (Credit is granted through Bryn Mawr College). The institute will emphasize collaboration and co-creation as essential skills for contemporary artists. The Faculty staff will teach methods that are process-oriented and critically rigorous that push students to create bold hybrid work that is responsive, articulate and of its time (Headlong Strategic Plan 2005-2009, page 13-14).

Program Outputs

The program would be open to twenty (20) college students, who will experience a 14 week intense training that includes; creating a performing solo piece; performing in three showings and a final performance; co-creating an ensemble piece; performing in a new work by a professional artist; attending and writing critical analysis of eight (8) local performances and writing one in-depth analysis of creative process and product for a piece of hybrid movement theater (Headlong Strategic Plan 2005-2009, page 13-14).

Faculty Members

The Faculty members consist of a core group of local successful artists that would include the three Headlong Co-Directors: Amy Smith, Andrew Simonet and David Brick, Aaron Cromie who is a Mask and Puppet Designer with Physical Theater accomplishments, Emmanuelle Delpech-

Ramey who is a Physical Theater Actress and Teacher, Quinn Bauriedel who is Co-Artistic Director of Pig Iron Theater Company, and Mark Lord who is the Director of the Theater Program at Bryn Mawr College.

About The Partnership

The partnership is with the Bryn Mawr College. Headlong will be responsible for planning and implementation of the program, distributing financial aid to the students, and managing the training program each fall semester. Bryn Mawr College will be responsible for providing the administrative support for the credit hours and financial aid.

Market Analysis

When Headlong did their research to determine if this program would be viable in the Philadelphia Region, they found that; on a national level, no program like the institute existed anywhere. They did find that there were two programs outside Philadelphia that were close to their program but did not compete because, one of the programs offered less “emphasis on artistic process and skill technical training” while the other program was “script-based in its approach” and did not offer students in-depth training in “hybrid work nor did they teach students to be creators of original work” (Headlong Strategic Plan 2005-2009, page 13-14).

Headlong found that there is an “unmet need for a program that focuses on contemporary hybrid works; that focuses on creating original work and that includes a connection with a professional urban arts community” (Headlong Strategic Plan 2005-2009, page 13-14).

THE CLOSING

The current economic crisis has forced many arts organizations to close or re-think how they are going to keep their doors open while remaining relevant to their audiences. Also, recently there been a shift in the way funding will be allocated in the future, whether it be from the governments, private foundations, and community charities, arts and cultural organizations will have to develop new models for operating to increase their fundraising goals, and sustaining themselves all while continuing to meet the “wants and needs” of their audiences.

Andrew Simonet, David Brick and Amy Smith have found a way to continue to bring Philadelphia audiences challenging and thought provoking stories due to their wanting to deliver excellence. They are always asking, how to we continue to deliver excellence in dance while remaining sustainable? Through their bold new program the Headlong Performance Institute. In 2012, the Performance Institute just completed its three year and the program has grown. The opportunities that exist for the growth of this program are endless. I asked Amy Smith what she envisioned the Performance Institute to be in 10 years? Her answer was, “that the program will have more than fifty (50) students enrolled and the partnerships have grown locally and nationally by three”. This, in my opinion, is a successful innovative technique that other dance companies should adopt to be more sustainable!

INTRODUCTION: THE PHILADELPHIA DANCE COMPANY (Philadanco)

In 1998, I was privileged to have been the Production/Company Manager for the Dayton Contemporary Dance Company (DCDC). The Kennedy Center, as part of its America in Dancing Project, “a five year retrospective that the Washington Post said, explores “American modern dance with unparalleled depth, from its roots....to its current international influence”(StageBill, page 14-15), invited two of African American Dance Companies; DCDC and Cleo Parker Robinson Dance Company to re-construct and perform 18 extraordinary works by American most renowned African-American choreographer’s from Katherine Dunham to Donald McKayle to Talley Beatty and to the “high powered works” of Ulysses Dove.

The planning and research, done over two years, to mount these works from the production perspective was very educational and eye awakening. Since DCDC was mounting 12 of the 18 works, we needed to re-construct and perform them over time. It was during this touring planning period that I met Joe Nash, who toured with us as a modern dance historian who frequently participated in Pre-Concert discussions and/or post show discussions about the choreography. Joe Nash, who is “a self taught dancer and prominent historian of African-American dance history”, shared a lot of his experiences and insights with me. Listening to him talk about his experiences and the history of African American modern dance and its contributions to the Dance industry was exciting. What I did not know about, was his indirect connection to the Philadelphia Dance Company (Philadanco) and to the Philadelphia School of Dance Arts.

ABOUT JOAN MYERS BROWN

Joan Myers Brown, “is a visionary, an entrepreneur, and educator, a mentor, and a huge talent”, not to mention “An individual, who like Jackie Robinson broke through the color barrier in an industry that was all about talent and determination. Joan Myers Brown is one of the first African-Americans to perform in an all-white ballet company” (American Dance Festival Website, 2013). It was through her early experiences as a ballet dancer that the seed to developing and mentoring black dancers began. Native to both Philadelphia and North Carolina she grew up mainly on 47th Street and Paschall Avenue of Southwest Philadelphia. Mrs. Brown's first dance

instructors and role models were Essie Marie Dorsey, Sydney Gibson King, and Marion Durham Cuyjet. As a child she wished to shatter the social barriers prohibiting African Americans from becoming famous in the world of dance. During a time where famous dance personalities were predominantly light skinned, Brown worked hard to make sure that people of color acquired equal status in mainstream dance. She dreamed of a school where African Americans could learn and develop through methods tailored specifically to their individual needs - a program that was specially created for ethnic bodies (Wikipedia, Joan Myers Brown).

During this period of the 1950's, "None of the schools during that time would accept black dancers in their programs" (Philadelphia Tribune, 2/12/12). After completing her dancing career working with great entertainers such as; Cab Calloway, Sammy Davis Jr., Billy Daniels and Pearl Primus, Mrs. Brown decided to leave performance to create a place that young black dancers could receive the opportunity to train and dance professionally. In 1960, Joan Myers Brown began teaching and thus, the Philadelphia School of Dance Arts was begun.

Although Mrs. Brown, mentored, trained and opened doors for many African American dancers, she also, opened many doors for African American production people as well. I was 19 years old, bright, intelligent, determined, even afraid of success, but I always kept my eye on my ultimate goal, which was to achieve "my success". My success, at that time, was defined as being happy with what I did for a living- to dance. One day, I asked myself, could I continue to train as a dancer for no pay and take the risk of never achieving my goal of dancing for a major profession dance company? To my surprise, my answer was no. I found that I did not have the same passion for dancing as I did for working in the technical theater. While I was training to be a dancer at Philadanco, JB introduced me to William H. Grant III and who became my mentor and teacher and helped me achieve much success my new career in Lighting and Stage Management.

While assisting Bill, I became stage manager and lighting assistant for Philadanco. This gave me the tools necessary to be able to tour with great companies such as; Dayton Contemporary Dance Company and Headlong Theater to name a few. Also, other opportunities opened up, as

a lighting assistant at the Opera Company of Philadelphia, doing while attending Temple University full-time in the Dance Department. I was probably in my mid-twenties when I “found” myself and began to fully focusing on a career in technical theater. The connection here is that if it weren’t for Joan Myers Brown (JB), at Philadanco, I would not have been prepared to work at other major arts/dance organizations. She played a major role in my being able to choose “my” right path and helped to determine what my goals were and how I was going to contribute to my community and to humanity.

ABOUT PHILADANCO

“The Philadelphia Dance Company (*PHILADANCO*) is a nonprofit organization whose mission is “to present the highest quality of professional dance performance, and to provide exceptional training for the improvement of skills for emerging professional dancers and choreographers in a nurturing environment while increasing the appreciation of dance among its many communities” (Philadanco Website, 2010). It is considered a small to medium sized dance organization with an annual budget around \$1.2 million dollars. During the 2009-2010 Season, Philadanco celebrates its 40th Anniversary “providing exceptional dance performance and training to its many communities throughout the United States and abroad” (Kimmel Center Showcase Program, 2010).

About The Management Team

Board of Directors

The Philadelphia Dance Company Board is comprised of Thirteen (13) members, of which there are two Executive Officers. The President of the Board (Angela M. Brown, Director of Marketing and Public Affairs, NewCourtland) has a background in marketing and communications, while the Vice-President of the Board (Stephanie Mays Boyd, VP, Sales and Marketing and Convention Services for the Philadelphia Convention Center), also, has a background in sales, marketing and customer services. Looking at the list of names, it appears Joan Myers Brown also, installed Susan Glazer, Dance Professor and Director Emeritus of the Dance Program at the University of the Arts. She has an extensive background and knowledge of dance. This could be helpful when you need objective perspectives on artistic matters or issues that pertain to the school. In

today's environment it is wise to always have diverse mix of internal stakeholders on your board, such as; marketing and sales, bankers, accountants, lawyers, business people and community members. I think it is important to include bankers and representatives from the business arena. Currently, Philadanco has a representative from American Express Corporate Services. American Express Corporate Service (AECS) offers a service to assist companies in developing their "Spend Management Strategy". Since Philadanco travels all over the world, having someone who works in this field could be a great benefit, especially since most small to medium sized dance companies almost always have cash flow problems. I think Philadanco's Board is very sound and one that actively engages and participate in every level and are very committed and supportive.

About The Philadanco Operations

As compared to other dance companies, the Management Staff is very different. Although I still believe that, "there is no one organizational chart or job description that will fit every presenting or producing organization" (Stein and Bathurst, page 7, 2008), Philadanco needs to clarify their function list. The way they list all of the administrative functions is somewhat confusing, only because this organization offers so many programs and each of the functions are listed in a way that is, in my opinion, not clear. Stein and Bathurst state that, "Senior-level Managers have junior-level managers reporting to them; this relationship is noted in the chart by placing senior managers above the junior managers". When analyzing other dance company administrative charts, one of the things revealed about this organization was how it listed all of the various departments and the list of functions that fell beneath each one. Also, within each department were the "senior-level managers and all of the junior-level managers reported to them". I think Philadanco needs to do the something similar, but closer to the way it operates. There is a sense that the current structure combines two operating entities under one roof; the Philadelphia Dance Company and the Philadelphia School of Dance Arts. Separating these entities may offer increased productivity, streamlining processes and procedures within the organization. Below is the way I would recommend that Philadanco list their Dance Company staff members:

Artistic Staff

Founder, Executive Artistic Director
Assistant Artistic Director
Executive Administrative Assistant
Rehearsal Director/Coach
Artistic Administrative Assistant
Resident Choreographer
Artistic Director (D/2)
Artistic Director (D/3)
Artist-in-Residence #1
Artist-in-Residence #2

Administrative Staff

General Manager
Dir. of Dev. and Institutional Advancement
Fiscal Manager, Your Part-Time Controller
Touring Assistant
Counsel – Legal Advisor
YPT Controller –Fiscal Consultants
Al Turner Designs - Graphic Art Designer
Wild Child Productions – Videographer
DOCU-Vision –Videographer
Baylin Artists Management- Domestic Rep.

I am curious to understand what the Executive Artistic Director is responsible for day to day. My thought is, based on my work experience with Philadanco, that JB is the Executive Director and Artistic Director who makes the final decisions. The General Manager oversees the day to day operations and will execute most of the decisions from the Executive/Artistic Director, while the Assistant Artistic Director oversees all aspects of the artistic process, including programming, productions, which settings works and taking care of all of the dancers needs. I believe the three functions listed above are the Core Team.

About The Philadanco Finances

Nature of Activities

Philadanco was founded to address the lack of opportunities for minority dancers. In the Delaware Valley, today PHILADANCO represents an internationally renowned institution that tours regionally, nationally, and internationally. PHILADANCO's Instruction and Training Program primarily serves the Philadelphia region and its surrounding communities, although many have traveled from across the country to attend this esteemed dance education program.

Tax Status

The Philadelphia Dance Company is exempt from Federal Income under Section 501(a) of the Internal Revenue Code as an organization described in Section 501 (c)(3). The Company obtained its latest determination letter in 1972, and it has not received any subsequent notice from the Internal Revenue Service that such tax-exempt status has been challenged or changed.

Budget

Finances: Philadanco, as of the Statement of Activities Fiscal Year Ending June 30, 2010, carried a budget of \$1,326,525, with expenses of \$1,195,414. The 2010 revenue includes diverse income sources; Contributions \$482,671, Government Grants \$338,270, Program and Performance Fees \$407,146, Investments \$104,386 (This line includes sales of assets other than inventory), Special Events -\$20, 139, Sales of Inventory -\$2,565 and Other Income (Class and Miscellaneous Revenue \$16,756.

THE UNIQUE PHILADANCO INNOVATION

About The Philadelphia School of Dance Arts

I mentioned earlier that my success to date was due to being a member of the dance training program and that because I became more comfortable with backstage JB introduced me to Bill Grant. To this day, I still love dance and I still get the urge to want to perform or create dance. These feelings are still strong because of the great teacher I was blessed to have while in the Philadanco training program. There is one teacher in particular who had a profound effect on me, her name was Denise Jefferson. Ms. Jefferson, as we had to call her in class, taught and excellent class based on the Graham Technique. She was the first dance instructor that really wanted to.

“A school serves many functions on many levels. Those who are pursuing the art form, or just want appreciation for themselves, or just to improve their physical appearance or to develop a sense of well being – there are many reasons. Many parents knew their students were never going to pursue a career, but there was some sort of satisfaction in knowing the students was in an atmosphere that was developing their potential as human beings. I think that was very important” (Nash, 1990’s, as cited in Gottschild, 2012, page 107-108).

In conceptual way, Mr. Nash, provided Joan Myers Brown the “precepts and premises that guided” (Brenda Dixon-Gottschild, Page 108) her in creating the Philadelphia School of Dance Arts. The School of Dance Arts was not created in retaliation of racism, “instead she thought I’ll go back to Philadelphia to train kids so somebody can get the opportunities that I didn’t” have access to (Brenda Dixon-Gottschild, Page 108). Because Mrs. Brown maintained her network of professional dancers, like Joe Nash, she was able when the time was right, to build the School

of Dance Arts. There was a period where Mrs. Brown mother was financially supporting the dance program. Also, Mrs. Brown helped out by returning to dance at night while teaching during the day. In 1962, “two years after opening” the School produced its first annual recital. This turned out to be very successful and after the second recital, word of mouth spread throughout the community about the dance program and people started coming which delivered a new crop of students. It was not until 1966, that the School started showing signs of becoming self sustainable. The School of Dance Arts was making enough money to pay staff, and to pay rent and other expenses. She no longer needed to advertise. So before the School had turned twenty-five, it was already self-sufficient in generating a student body” (Brenda Dixon-Gottschild, Page 109). The recitals provided three wonderful opportunities for its success; maximum exposure of the dance program to the community that supported the School, gave prospective parents a view of what is being accomplished by current kids and what the possibilities are for the next generation of students, gave the children a chance to perform what they have learned all year and lastly, it offered substantial income to support summer programs.

Dance Education Program Descriptions

The Philadelphia School of Dance Arts (PSDA)

The Philadelphia School of Dance Arts was founded and opened in 1960. This program offers “high level dance training, directed at creating generations of well-disciplined dancers with ideals and goals of professionalism” (Philadanco Website, 2012). The targeted age groups are children between the ages of 4 to 10 years old. This training at this level is more of an introductory and it includes a variety of offerings such as; for children aged 4-6, they are required to take Children’s Dance. Children’s Dance is “an introduction to dance, its technique and discipline for the very young child. An awareness of movement is developed with the limbering of acrobatics, rhythmical movement to song and verse and the elementary of Ballet” (Philadanco Website, 2012). At age 5, they take a class called Acrobats/Gymnastics, which develops the art of tumbling, gymnastics, contortions, etc., stressing agility and grace (Philadanco Website, 2012). So at an early age, Mrs. Brown is slowly begins to remove any fear of

achieving movement. Should a child make it into Philadanco, they will be comfortable with the choreography. Beginning at 7 through age 10, the children are introduced to Classical Ballet, Modern Jazz, Tap, Pointe, Hip Hop and Modern Jazz. These classes set the ground work for the students to continue moving on into the next of dance, which is becoming members of the Danco 3 Youth Ensemble. Right now, the School has between 150-200 children in this program.

The Danco 3 Youth Ensemble

Danco 3 (D/3) is the newest addition to the *PHILADANCO* Legacy. Founded in 2006, this youngest dance ensemble has been running strong ever since. D/3 was created to give young dancers, who are really serious about dance, access to performance opportunities and a chance to nurture their technique and performance skills. D/3 dancers range from the ages of 9 to 16 and have the option of moving on to D/2, *PHILADANCO*'s apprentice company. D/3 has performed in various Philadelphia-based venues including The Kimmel Center, Penn's Landing and The Painted Bride (Philadanco Website, 2012). This is an excellent opportunity for young dancers who are still on the fence about deciding whether or not to continue dancing as a profession. When I was a member in the training company, the Danco 3 Youth Ensemble and the Danco 2 Apprentice Company did not exist. In this program young dancers are still charged tuition to be in the program.

The Danco 2 Apprentice Company

Foreseeing the need to cultivate young aspiring dancers (ages 15-23) who show promise of continuing towards a professional dance career, *PHILADANCO* created the Danco 2 (D/2) Apprentice Company. Through an extensive evaluation process, members of D/2 are selected and are then trained in professional level classes. D/2 performs locally and in the surrounding counties about 25 times each year and is featured in the annual Danco on Danco concert. In this program young dancers are still charged tuition to be in the program.

Instruction and Training Program

Philadanco's dance program "Cultivates and develops young, emerging dancers and choreographers. Our commitment to expanding knowledge and access to dance arts

throughout local, regional and national communities is achieved via community-based activities and initiatives” (Philadanco Website, 2010). Joan Myers Brown has certainly re-shaped this program to be more aggressive towards the training and instruction offered to dancers who want to dance professionally. “The program is designed to move young emerging dancers forward on their dance career paths through PHILADANCO's Instruction and Training Program, which has two primary tracks that provide skills development and performing opportunities for youth with varying levels of aptitude who have demonstrated the desire for a professional career in dance” (Philadanco Website, 2010). As I mentioned earlier, as a member of the Instruction and Training Program (its name at that was the Philadanco Training Program), I was exposed to some great teachers and some of the best choreographers living at the time. I do remember meeting Talley Beatty. He was setting a piece on the company members and we got to watch him at work. At the time, I did not know of his reputation, however, little did I realize that three years later I would get my chance to work with him, not as a dancer but as a stage manager.

CLOSING

I mentioned earlier how this program influenced me to excel, the reason for this, was that when you are part of a training program, such as Philadanco's, you participate in a 40-week program that is designed to cultivate pre-professional dancers, providing them with tools to become successful professional dancers. Teachers from across the nation provide training in core dance genres such as ballet, jazz and modern dance techniques. Participants are given free dancewear, counseling and participate in the annual Danco on Danco Concert, in which they are able to showcase their talent” (Philadanco Website, 2012). It was through this program that I found my “true” passion and my love for DANCE.

Philadanco's entrepreneurial technique, that helps sustain their mission, was the creation of the Philadelphia School of Dance Arts. It is a 50 year old institution that has grown from ten students in 1964 to over 300 students today.

INTRODUCTION: THE AMERICAN BALLET THEATRE

"Somehow over the years people have gotten the impression that Wal-Mart was...just this great idea that turned into an overnight success. But...it was an outgrowth of everything we'd been doing since [1945] ...And like most overnight successes, it was about twenty years in the making"(Good to Great, page 191).

So far in this journey, we've discussed Headlong Dance Theater with its unique concept of partnering with Educational institutions to offer a 14 week intensive program that includes: creating a performing solo piece, performing in three showings and a final performance, co-creating an ensemble piece, performing in a new work by a professional artist, attending and writing critical analysis of eight (8) local performances, and writing one in-depth analysis of the creative process and product for a piece of hybrid movement theater (Headlong Strategic Plan 2005-2009, page 13-14). Also, we looked at Joan Myers Brown and her determination to develop training and professional dance opportunities for African-American children. Her "audacity" to build a dance school that offered ballet, jazz, modern and tap and at the same time creating an professional dance company that offered her students interested in pursuing a career in dance, a chance to perform on the world stage.

Both institutions, Headlong and the Philadelphia Dance Company, were not built overnight. In fact, Headlong Dance Theater is only twenty years old and Philadanco forty three years old. Both are on their way to becoming great organizations-- as long as they keep their eyes on their "core values and purpose beyond just making money (core ideology) and combine this with the dynamic of preserve the core/stimulate progress" (Good to Great, page 190), they will level the playing field when it comes to financial sustainability.

Good to Great companies, no matter if they are arts organizations, non-profits, or for profit institutions, in my view, follow a deep connection to the "core values" which propel them to greatness. These values are reflected in the way an institution manages its "technical contributions, respect for the individual, how it views its responsibility to the community in which the company operates and the belief that profit is not the fundamental goal of the institution" (Good to Great, page 193). Joan Myers Brown, did not start the Philadelphia School of Dance Arts to make a profit, she started this program deliver a product that she felt the African

American community needed in order for our community to grow. Headlong's partnership with Bryn Mawr College was not created just to provide additional financial resources to Headlong's bottom line, rather they formed this alliance with Bryn Mawr to allow them opportunities to deliver their creative products to the Philadelphia community as well as to the dance sector well into the future.

The opportunities that existed for the Headlong Creative Team and Joan Myers Brown would not have been possible if it were not for the "modern dance revolution" against the ballet structure in the late 1800's and early 20th century. The late Isadora Duncan," born in San Francisco in 1877, was a predecessor of modern dance with her stress on the torso movements, bare feet, loose hair, free-flowing costumes, and incorporation of humor into emotional expression. She was inspired by classical Greek arts, folk dances, social dances, nature, natural forces, and new American athleticism such as skipping, running, jumping, leaping, and abrupt movements. She thought that ballet was ugly and meaningless gymnastics". (Wikipedia, Modern Dance). Later modern dance came to be defined as a "term usually referring to 20th-century concert dance, although it has also been applied to a category of 20th-century ballroom dances. Modern dance refused classical ballet's stress on feet as the primary catalyst for dance movements. It, instead, put stress on the torso employing such elements as contact-release, floor work, fall and recovery, and improvisation. It was usually performed in bare feet, often with non-traditional costuming (Wikipedia, Modern Dance). Regardless of the perception of ballet, this unique and grounded form opened a lot of doors for some of the greatest modern dance companies in America. At the forefront, regardless of the modern dance, is the American Ballet Theatre Foundation that houses the internationally known ballet school program and the American Ballet Theatre. My final chapter will look at one of the techniques the American Ballet Theatre is using to be self-sustainable.

ABOUT THE AMERICAN BALLET THEATRE

American Ballet Theatre is recognized as one of the great dance companies in the world. Few ballet companies equal ABT for its combination of size, scope and outreach. Recognized as a

living national treasure since its founding in 1940, ABT annually tours the United States, performing for more than 600,000 people, and is the only major cultural institution to do so. It has also made more than 15 international tours to 42 countries as perhaps the most representative American ballet company and has been sponsored by the State Department of the United States on many of these engagements. (American Ballet Theatre, Website: Inside ABT)

The Mission of the American Ballet Theatre is: *“to create, to present, to preserve and to extend the great repertoire of classical dancing, through performances and educational programming of the highest quality, presented to the widest possible audience. Under the artistic direction of former ABT Principal Dancer Kevin McKenzie, American Ballet Theatre is committed to its tradition of excellence and its leadership role as America’s national ballet company”* (US Department of State, Website: American Ballet Theatre).

The American Ballet Theatre History

Mikhail Mordkin, a former dancer with the Bolshoi Ballet, defected to the West during the Russian Revolution and settled in the United States in 1924. He staged the country's first production of Swan Lake in 1924, and then later formed the "Mordkin Ballet" in 1937 with students from his New York school, with Lucia Chase, his student, as one of his prima ballerinas. By 1939, former Hollywood agent, Richard Pleasant, came to New York to manage the company. By the summer of 1939, Pleasant and Chase developed big ideas to turn the company into a full-fledged ballet company and to base it on "a gallery of dance rather than the vision of a single choreographer" and a "living museum of dance" with Russian, American and British "wings", and units for black and Hispanic dances. The pair renamed the company "Ballet Theatre" and Mordkin later departed, finding himself solely in the background. Chase began developing the company's repertoire of well-known full-length ballets, as well as original works, amidst financial issues, until in 1945 Oliver Smith joined Ballet Theatre and became co-director with Chase. In 1957 the company changed its name to "American Ballet Theatre" and continued to focus on ballet classics until, the 1960s and 1970s. Financial conditions with the company were favorable due to private funding. During this period, American Ballet Theatre shifted its focus to recruiting ballet stars (Wikipedia, the American Ballet Theatre History).

In 1977, the company began its spring season at the Metropolitan Opera House, its new official venue, and then in 1980 Mikhail Baryshnikov became Artistic Director for American Ballet Theatre. Baryshnikov staged, restaged, and refurbished numerous classical ballets and, according to the company, strengthened their classical tradition. Baryshnikov was replaced by Jane Hermann and Oliver Smith in 1989, and the pair remained as Artistic Directors until in 1992 when Kevin McKenzie was appointed. McKenzie satisfied the demands of the traditional ballet audience by prioritizing full-length narrative ballets as well as succeeding in keeping the company afloat during financially unstable times. He established an official associate school in 2004, the Jacqueline Kennedy Onassis School, and appointed Alexei Ratmanský as "Artist in Residence" in January 2009 after a long period of no in-house choreographer. (Wikipedia, the American Ballet Theatre History)

About The ABT Management Team

The American Ballet Theatre, with its history of excellence in dance, is not just a ballet company, it's a "collaborative" institution where everyone from the Artistic and Administration to the volunteer corp. are "dedicated, passionate people who come together to make sure that their commitment is to be the best in dance and movement is upheld, and available to all who seek it out. From our staff, artists and Board of Trustees to our many volunteers, the ABT family works tirelessly to ensure that we stay true to our unique vision of live performance" (American Ballet Theatre, Website: Inside ABT). Moving the entire staff to "be on the same bus" (Collins, 2001) could not happen without the strong support of the board of trustees and the leadership of the executive team, the Artistic Director and the Chief Executive Officer.

The leadership team; Kevin McKenzie and Rachel Moore has managed to engage and educate the entire staff and volunteers on the American Ballet Theatre "core ideology", which is to "create, to present, to preserve and to extend the great repertoire of classical dancing, through performances and educational programming of the highest quality, presented to the widest possible audience" (US Department of State, Website: American Ballet Theatre). An institution that keeps its "core values and purpose beyond just making money and combine this with the

dynamic of preserve the core/stimulate progress” (Good to Great, page 190), is usually driven by the organizations leadership.

During a recent interview with Rachel Moore, Chief Executive Officer, American Ballet Theatre, I asked her “What strategies to do you use to keep your Board active and engaged? She answered saying that, “We try very hard to individualize their participation on the Board. We look for projects and/or committees that excite them and where their expertise will provide real value to the organization. We also, have worked hard to provide time for them to get to know one another in smaller groups. The Chair or one of the senior members of the board will host small dinners or lunches where the goal is to allow board members to socialize and to get to know more about the organization on a more informal basis” (B. H. Woods, personal communication, April 24, 2012). This is an excellent way to engage and involve your board members. The more familiar they are with the organization, the better they will be at governing thereby making more informed policy and strategic decisions. There are two functions in this organization that make this possible, the Artistic Director, whose primary focus is to preserve and maintain the current repertoire and to “create and present excellent ballet to the widest audience” (American Ballet Theatre, Website: Inside ABT) and the Chief Executive Officer, whose primary job is to work together with the Artistic Director in executing the policies set forth from the board and to guide the institution successfully into the future using the mission statement as a guide.

The Artistic Director

Kevin McKenzie, “a native of Vermont received his ballet training at the Washington School of Ballet. In 1972, Mr. McKenzie was awarded a Silver medal at the Sixth International Competition in Varna, Bulgaria. He was a leading dancer with both the National Ballet of Washington and The Joffrey Ballet before joining American Ballet Theatre as a Soloist in March 1979. Mr. McKenzie was appointed a Principal Dancer the following December and danced with the Company until 1991 (American Ballet Theatre, Website: Inside ABT: Leadership). Almost his entire performance career spanned working for the American Ballet Theatre. “Having the right people on the bus” (Collins, Good to Great) who have extensive knowledge and understanding of

the “core ideology” (Collins, Good to Great) of an institution is vital to its future. He has a vast knowledge of the company’s repertoire because, “As a Principal Dancer with American Ballet Theatre, Mr. McKenzie danced leading roles in all of the major full-length classics including Solor in *La Bayadère*, Don Jose in *Carmen*, the Prince in Mikhail Baryshnikov's production of the full-length *Cinderella*, Franz in *Coppélia*, the Gentleman With Her in *Dim Lustre*, Basil and Espada in *Don Quixote* (Kitri's Wedding), Albrecht in *Giselle*, a leading role in *The Garden of Villandry*, Her Lover in *Jardin aux Lilas*, the leading role in *The Leaves Are Fading*, the Friend in *Pillar of Fire*, the leading role in *Raymonda* (Grand Pas Hongrois), a featured role in *Requiem*, the Champion Roper in *Rodeo*, Romeo and Mercutio in *Romeo and Juliet*, Prince Desire in *The Sleeping Beauty*, Prince Siegfried in *Swan Lake*, James in *La Sylphide* and the leading roles in *Other Dances*, *Paquita*, *Les Sylphides*, the *Sylvia Pas de Deux* and *Theme and Variations*. He created the role of Amnon in Martine van Hamel's *Amnon V'Tamar* and a leading role in Clark Tippet's *S.P.E.B.S.Q.S.A* (American Ballet Theatre, Website: Inside ABT: Leadership).

During his performing career, Mr. McKenzie performed as a guest artist in cities throughout the world, including Spoleto, Italy, Paris, London, Tokyo, Havana, Moscow, Vienna and Korea, dancing with, among others, the London Festival Ballet, the Bolshoi Ballet, the National Ballet of Cuba and the Universal Ballet in Seoul. In September 1989, Mr. McKenzie was appointed a permanent guest artist with The Washington Ballet, and, in 1991, assumed the position of Artistic Associate of that company. He has also acted as Associate Artistic Director of, and a choreographer with, Martine van Hamel's New Amsterdam Ballet (American Ballet Theatre, Website: Inside ABT: Leadership).

Mr. McKenzie’s performance career prepared him to lead an organization such as the American Ballet Theatre. This experience helped him to be able to guide the artistic direction of the organization and to make decisions that will bring audiences back time after time, as well as developing new audiences. Since ABT does not follow a strategic plan, it is even more critical that the ABT Artistic Director understands his/her role in successfully sustaining the Artist future of the organization. One of my interview questions to Ms. Moore was “Do you have a strategic plan currently in place at ABT? If so, please cite an example of one of your strategies

which is to help stimulate/develop additional resources to sustain the organization into the future.” Her answer was, “We do not believe in formal strategic plans. Generally, they get written and then forgotten. Rather we have an on-going and dynamic Strategic Planning Committee that constantly reviews the organization’s strategies. In terms of a specific strategy, there was significant work done on analyzing ticketing strategies for our Met Opera House season and how to increase both the number of tickets sold and increase revenues” (B. H. Woods, personal communication, April 24, 2012). How Mr. McKenzie curates each season is vital to the success of this great institution, where his decisions tie directly into generating ticket revenue.

Mr. McKenzie was appointed Artistic Director of American Ballet Theatre in October 1992. His choreographic credits include *Groupo Zamboria* (1984) and *Liszt Études*, now called *Transcendental Études*, (1991), both for Martine van Hamel's New Amsterdam Ballet, *Lucy and the Count* (1992) for The Washington Ballet, and the full-length classic *The Nutcracker* (1993), *Don Quixote* (1995), in collaboration with Susan Jones, a new production of *Swan Lake* (2000) and a new production of *The Sleeping Beauty* (2007), with Gelsey Kirkland and Michael Chernov, all for American Ballet Theatre (American Ballet Theatre, Website: Inside ABT: Leadership).

The Chief Executive Officer

Rachel Moore, Chief Executive Officer, “a former member of ABT’s corps de ballet from 1984-1988, Rachel S. Moore was named Executive Director of American Ballet Theatre in April 2004. Prior to her appointment, she served as Director of Boston Ballet’s Center for Dance Education (2001-04). From 1998-2001, Moore served as Executive Director of Project STEP, a classical music school for students of color in Boston and Managing Director of Ballet Theatre of Boston. She has also held senior positions with Americans for the Arts and the National Cultural Alliance, both in Washington, D.C. She has served on grant panels for the National Endowment for the Arts and the New Jersey State Arts Council and served as an advisor to the Diversity Committee at Boston Symphony Orchestra (American Ballet Theatre, Website: Inside ABT: Leadership).

She currently serves as the Vice President of the board of Dance/USA, serves as a director for the National Dance Foundation of Bermuda and as a member of the Child Performer Advisory Board for the New York State Department of Labor. She is a member of the United States National Commission for UNESCO, and continues to serve as an advisor to Project STEP. Moore also serves as a member of the Advisory Board for the Dizzy Feet Foundation (American Ballet Theatre, Website: Inside ABT: Leadership).

Moore served as adjunct faculty in the Dance Department of Emerson College from 1998-2000 and taught non-profit finance in the Graduate Program in Arts Administration at Boston University (2000). She currently teaches in the Arts Administration program at Columbia University. During her performing career, Moore served as a member of ABT's union committee and chair of the Dancers' Emergency Fund (American Ballet Theatre, Website: Inside ABT: Leadership).

In 1982, she was named a White House Presidential Scholar in the Arts. In 2006, Moore was inducted into the YWCA's Academy of Women Leaders and was awarded a Distinguished Alumni Award from Columbia University's Teacher's College. In 2008, she was given the Distinguished Alumni Award from the National Foundation for Advancement in the Arts. She is a member of the Economic Club of New York. In April 2010, Moore was elected a member of the Women's Forum of New York" (American Ballet Theatre, Website: Inside ABT: Leadership).

Again, "Having the right people on the bus" (Collins, Good to Great) who have extensive knowledge and understanding of the dance industry, but keep the "core ideology" (Collins, 2001) of an institution in forefront is vital to its future. Ms. Moore's experience as a performing dancer, as well as her demonstrated success in administrative operations is key to the American Ballet Theatre's continued goal of remaining the leader of ballet nationally as well as, continuing to bring their products to "widest possible audience".

As the Chief Executive, Ms. Moore is responsible for all "non artistic departments" that fall under her purview, such as, Company Management and Administration, Finance and Administration, Marketing and Communications, Development, Music, Production, and

Professional Services. The American Ballet Theatre has an unusually large staff for a non-profit organization. It also, has several programs which helps it meet its mission and extend its reach into the community that surrounds them, as well as reach out on a global level. Looking at the number of programs that ABT offers, I asked Ms. Moore “How does the American Ballet Theatre continue to create excellent dance, while incorporating profit making strategies?” Her answer was very interesting, she said, “This is a false dichotomy. The strategies we employ to generate revenue (whether they are contributed income or income from tuition or branding deals) all complement the mission of the organization. We do nothing that is not consistent with our brand. By strengthening the brand we increase our ability to generate income which in turn supports our ability to create performances or programs that strive for true excellence” (B. H. Woods, personal communication, April 24, 2012). My first communication with Ms. Moore, was the Executive Director, as of July 2012, she became the Chief Executive Officer. This change is very logical since this organization is structured like an American Corporation with many different departments and offerings.

About The ABT Operations

American corporations are structured with many executives, directors, departments and support staff. The types of services that are being offered to their “patrons” or customers will, in most cases, determine how the leadership of an arts organization is structured. In the case of the American Ballet Theatre, its structure is very close to how an American corporation is organized, but the American Ballet Theatre is a not for profit that generates revenue which is more defined by its mission and the American corporation is for profit, which is defined on how it increases returns to all of its shareholders and key stakeholders. Let’s look briefly at the organizational structure of General Electric; it has a Chairmen and CEO which reports to the Shareholders and the Board of Directors, then he has two Vice Chairman that report to him who are overseeing to powerful entities which are tied directly to its revenues, followed by seven President and CEO’s, each managing products that support various industries through GE technologies. The American Ballet Theatre is structured similarly, as mentioned earlier, there are two Executives that oversee the organization, the Artistic Director, who I see as the Chief

Artistic Director and The Chief Executive Officer who manages the day to day business, as well stimulates business development that generates revenue to support the organization's mission.

Company Management and Administration

The Company Management and Administration, based on the job functions, appear to oversee and manage the company and administration as whole. There is a General Manager (Chief Operating Officer) that oversees the operations of the organization and reports directly to the Chief Executive Officer. Then there is the Company Manager, which oversees all of the external affairs of the dancers when they are in performance or touring. Both functions are vital if the institution is to continue to meet its mission and continue to keep staff engaged and focused on delivering excellent dance.

Production

The Production Department is quite large for this organization. Not every performing arts institution has the budget to support such a full production staff. Looking at the mission, the production department is directly tied to how the ballet pieces get delivered to audiences. Without a strong production team the American Ballet Theatre could not deliver excellence dance to the community or maintain what audience participants expect to see every time they attend a Gala or performance. The Director of Production is the person that oversees all production aspects for their home seasons and touring seasons, this includes but are not limited to; coordinating the season schedule, construction, load in, load out, technical staff and production operations during any events that require production staff.

Music

The music department manages all of the music for the ballet company. The structure of this department is similar to that of a large symphony orchestra like the Philadelphia Orchestra. The music managed includes for the ballet works for performance, managing the music research and distribution for the Orchestra playing for the Ballet company, as well, as providing

rehearsal pianists for the Jacqueline Kennedy Onassis School of Ballet. The Music Director oversees all aspects of the music for the American Ballet Theatre.

Development

The Development department is vital to the success of the American Ballet Theatre goals. This department oversees all fundraising aspects of the institution. This area must work seamlessly with marketing and communications department in order to secure future funding sources sustain and exceed their revenue targets. This department has many important roles that focus on managing fundraising efforts; the Director of Development, the Director of Membership, Manager of Special Gifts and Endowments, Manager of Major Gifts and the Database and Finance Manager.

Marketing and Communications

The marketing and communication department is vital in order for the organization to continue strengthening their brand while delivering new and old products announced to their audiences. This area must also work seamlessly with the development department in order to secure the right board members to sustain and exceed their revenue targets. There are two functions in this department that are critical, the Director of Press and Public Media that oversees all communications to the public and the Director of Marketing and Branding, which oversees the visual product and manages the American Ballet Theatre brand. This is a critical function, as it directly connects to the successful growth of the company's revenues through partnership agreements that we will touch on later.

Education and Training

The Education and Training department is another critical area which directly links to the organization successfully remaining loyal to its Mission- *“to create, to present, to preserve and to extend the great repertoire of classical dancing, through performances and educational programming of the highest quality, presented to the widest possible audience”* (US Department of State, Website: American Ballet Theatre). The preservation and programming of the ballet form

is the core function of the Education and Training program. The department is led by two key functions; the Director of Education and Training and the Principal of the Jacqueline Kennedy Onassis School.

Finance and Administration

The Finance and Administration department oversee all financial and administrative functions of the organization. This includes; payroll and benefits, information technology, internal controls, accounts receivable/payables and budgeting. The Finance department is led by the Chief Finance Officer.

About The ABT Finances

Nature of Activities

“The Ballet Theatre Foundation, Inc. (The Foundation) is a not-for-profit- corporation incorporated in the State of New York to foster, encourage, advance and cultivate the general public’s understanding and appreciation of the art of ballet including the related arts of theater, music, literature and visual arts and to preserve and extend the art of ballet. The Foundation also maintains a facilities for the creation, production and presentation of ballet and related arts” (Lutz and Carr, 2010).

Tax Status

The Foundation is a not-for-profit corporation exempt from Federal Income taxes under Section 501(c) (3) of the Internal Revenue Code and has been designated as an organization which is not a private foundation. As of June 1947, a determination letter was issued recognizing the Ballet Theatre Foundation as exempt from Federal Income Taxes, under Section 501(c)(3) of the Internal Revenue Code (Lutz and Carr, 2010).

Budget

Finances: The Company, as of the Statement of Activities Year Ending June 2009, carried a budget of \$38,151,960, with expenses of \$35,035,269. The 2009 revenue included Unrestricted Income: Performance Income (\$15,671,450), Other Income (\$3,786,431 (Includes Investments: Limited Partnership \$1,250,000)), Contributions (\$11,210,609) and Special Event Revenue

(\$3,285,058 less Direct expenses of \$1,160,855), Net Asset Released from Restrictions (\$1,924,357), Temporarily Restricted Income: (\$663,570) and Permanently Restricted Assets (\$2,771,340). The 2009 Expenses include Program Activities: New York Home Season (\$18,621,088, Ballet Touring: \$9,146,144, and Education Programs: \$3,654,658), General and Administration \$1,096,692, and Fundraising \$2,516,687(Lutz and Carr, 2010).

Restrictions on Assets: The Board of Governing Trustees established a Board created endowment to provide “support to further sustain the Foundation’s mission to cultivate the general public’s appreciation of ballet and “to preserve, present, and extend the art of ballet”” (US Department of State, Website: American Ballet Theatre) (Lutz and Carr, 2010). Those restrictions included: Temporarily Restricted Net Assets of \$3,427,910 to support the following: Future periods, Future programs, New productions, Capitol Improvements, and the National residency program. Permanently Restricted Net Assets of \$19,131,056 to support the following: Ballets in the classical tradition, Commissioning- rehearsing and presenting new works, Scholarship fund, National residency program, Unrestricted, and Reserve (usage of the any reserve funds may be borrowed as long as it is returned within one year) (Lutz and Carr, 2010).

The Foundation Credit Profile:

- a. The Foundation carries a \$300,000 Line of Credit from a national bank institution, with interest payable quarterly at prime minus 2% (1.25% as of December 2009) to fund production expenses.
- b. The Foundation carries \$1,500,000 Line of Credit, with interest payable quarterly at prime minus 2% (1.25% as of December 2009) to be used for cash flow purposes.
- c. The Foundation carries a Loan Payable Note for \$3,000,000; with a maturity date of June

Other Financial Notes of Interest: The Foundation received a capital grant in the amount of \$250,000 from the City of New York for theatrical and computer equipment. The New York City investment of a capital expenditure allows the Foundation to operate as a not-profit entity, open to and used and maintained for the benefit of the people of the City for Cultural educational or artistic uses.

THE UNIQUE AMERICAN BALLET THEATRE INNOVATION

The American Ballet Theatre has many assets which makes this organization special. For one, they have an educational and training program that outpaces all other dance school programs. For example, the American Ballet Theatre developed a five year strategic partnership with the Brooklyn Academy of Music (BAM) to present George Balanchine' original choreography of the Nutcracker. This connects directly to their mission of presenting classical ballet, while extending their reach and creating more community outreach opportunities. The school program offers many programs for children at all levels and nurtures their development into the ballet company. At the same time, even if the children do not continue as ballerinas or principal dancers, the educational and training programs are cultivating tomorrow's dance audience.

While the Education and Training program is an asset, so are some of the staff members who bring artistic integrity to the organization. During a recent interview with the New York Times, Kevin McKenzie is quoted as saying that, "there is a voracious appetite for narrative and Alexie Ratmansky is a piece of that I hoped to have 20 years ago" to steer the company back to its "theatrical roots" (New York Times, 2012). Alexei Ratmansky is a choreographer and former ballet dancer and was the former Director at the Bolshoi Ballet. He is now the artist in residence at the American Ballet Theatre (Wikipedia, the American Ballet Theatre History). Natalia Makarova, former ballerina, choreographer and teacher at the Jacqueline Kennedy Onassis School, who recently received a Kennedy Honors award for excellence in Dance, who brings integrity and professionalism to the education and training program. The American Ballet Theatre has many assets that it is able to leverage to develop an engaged board to hiring the best of the best of teachers, and lastly to create new revenue streams.

The Innovative Partnership

The unique innovation that I believe all dance companies should consider adopting is one that will have an appeal to the audience that they serve. In this case, we are going to look at the creative way the American Ballet Theatre took advantage of their name brand by developing a relationship with Payless Shoe Store in May of 2006.

My last interview questions to Ms. Moore, asked her to “describe your organizations relationship with Payless Shoes and the American Ballet Theatre benefits from this partnership? She responded say that,” The Payless Shoe Source arrangement is a co-branding partnership. Payless and ABT worked together to transform the quality of their line of dance shoes and accessories. The ABT name and logo is on every shoe and the models for the shoe boxes are dancers in our company. In addition to the revenues generated, ABT strengthens its brand by having our image and product in the 4700 Payless stores, both nationally and internationally. Additionally, it re-frames ABT as an entity truly seeking to democratize dance and serving a national audience by bringing high-quality dance shoes at a low price point to dance students from all economic strata in communities both large and small(B. H. Woods, personal communication, April 24, 2012).

Payless Shoe Stores is a subsidiary of Collective Brands, Inc. (“Collective Brands” or the “Company”). “Collective Brands is a leader in bringing compelling lifestyle, fashion and performance brands for footwear and related accessories to consumers worldwide. We operate a portfolio of brands and private brand labels sold at multiple price points through multiple selling channels including retail, wholesale, e-commerce, licensing, and franchising”(Company 2011 Annual Report). This relationship is mutually beneficial as, the American Ballet Theatre, using its brand and that of Payless, extends its reach to a population that it would normally not reach, African American and Hispanics, and while payless offers a product that reaches a new buyer, “the dancer”.

Collective Brands consists of three lines of business: Payless ShoeSource (“Payless”), Collective Brands Performance + Lifestyle Group (“PLG”), and Collective Licensing (“CLI”). Payless is one of the largest footwear specialty retailers in the world. We serve the everyday needs and fashion wants of women, moms, kids, teens, and men. The trademarks and service marks used in our Payless business include Payless®, Payless ShoeSource®, and various logos used on our Payless ShoeSource store signs and in advertising, including our traditional yellow and orange signage and our orange and blue circle “P” logos. The domain names include Payless.com®, as well as derivatives of Payless ShoeSource. We also own and use the following trademarks and brands

in Payless stores: *Airwalk*®, *Above the Rim*®, and *Spot-Bilt*®. Currently, we have agreements in place regarding the following brands: American Ballet Theatre™ Ballet Theatre Foundation, Inc. January 31, 2013 (Company 2011 Annual Report). "Our alliance with ABT for the ABT for Spotlights collection enables us to bring innovation and authentic performance shoes to our customers, and allows us to support the arts in a meaningful and interactive manner," said Matt Rubel, chief executive officer and president of Payless ShoeSource. "Everyone wins -- consumers receive authentic dance shoes at a great price in our stores, ABT makes dance accessible to the public, and Payless as a company becomes more connected to young girls -- whose number one activity is dance" (PR Newswire, 2012).

"We focus our marketing efforts in a variety of traditional and electronic channels primarily on female, budget-conscious consumers who appreciate trend-right product. Our core customer is a female head-of-household about 35-54 years old with children. Her average annual household income is about \$65,000 and she is more likely to be African-American or Hispanic as compared to overall women self-purchasers of footwear in the U.S. "(Company 2011 Annual Report). Another mutual benefit is that both companies are access new customers, but for the American Ballet Theatre it name brand is no longer regional, it is national and international.

The unique benefit for the strategic alliance in addition to establishing a new revenue stream it that Payless ShoeSource provide additional resource support for the American Ballet Theatre Make A Ballet Tour Program, which is "aimed at educating underprivileged kids about careers in the arts, Make a Ballet on Tour is done in conjunction with ABT tours and teaches underserved students various elements of creating an original dance performance" (PR Newswire, 2012). The benefits for payless was that through the powerful name, the "Payless representatives conducted outreach programs at local dance studios to make them aware of the new ABT for Spotlights collection, so that they can share the good news with students and their families" (PR Newswire, 2012).

CLOSING

While it is true “we” (the arts community) are still feeling the effects of the economic downturn a few years ago, it is evident that the downturn has forced many dance organizations to creatively develop new pathways to sustain their organizations. The fact that private funding has been harder to capture recently, shows that private resources are shifting away from supporting smaller organizations and opting to fund larger ones who have the capacity to distribute those funds is the future. The American Ballet Theatre has, in a smart way, developed a new model for not only supporting their operations but also; found a way to support one of their programs “killing two birds with one stone”, while continuing to meet their mission goals and delivering excellence to their audiences. The Alliance with the Payless ShoeSource is, my opinion, a successful Technique that other dance companies should adopt to be more sustainable!

CONCLUSION

The economic crisis has forced many arts organizations to close or re-think how they are going to keep their doors open while remaining relevant to their audiences. Also, recently there has been a shift in the way funding will be allocated in the future, whether it be from the governments, private foundations, and community charities, arts and cultural organizations will have to develop new models for operating to increase their fundraising goals, and sustaining themselves all while continuing to meet the “wants, needs and expectations” of their audiences.

Most dance institutions are still operating using the “old model” of generating revenue through ticket sales and raising capital through antiquated methods of fundraising. Not because they want to, but because most dance companies do not have the human capacity nor the financial capacity to “invest in new ideas” for generating revenue. Dance companies that adopt the “Good to Great” (Jim Collins, 2001) concepts and philosophy will be forced to think in new and innovative ways. They have to begin to think differently about how they are going to remain sustainable while remaining relevant to the community that they serve. How do they? By changing the way they see themselves, “they have to understand that they do create value and recognize that there was a noticeable shift in the way funding will be allocated in the future, whether it be from the governments, private foundations, or community charities, not to forget the “impact of diminishing funding sources coupled with longstanding concerns about and over-crowded industry with too many arts organizations having similar missions and competing for the same limited funding resources” (Kirk, Lawler Maggie, Abstract, 2009).

This thesis examined what effective techniques exists today that dance institutions today can apply to sustain their organizations and/or programs. I reviewed three different dance companies, each of various sizes; Headlong Dance Theater (Small), the Philadelphia Dance Company (Philadanco –Medium) and the American Ballet Theater (Large). I analyzed each company, looking at their business models, operations and artistic styles. This review was not be a comparison, rather it was a look into what each organization is doing to sustain their operations, in a very challenging, economically turbulent time, while remaining relevant to their

communities and presenting excellent dance. I chose these three very different organizations, because each brought to the table various sized budgets, differing in artistic styles, but all moving in the same direction of becoming more financially independent and self-sustainable.

Headlong Dance Theater offered a unique look at how a small dance organization with 5 full-time staff people creative figured out a way to establish a multifaceted business model that generates revenue at many different levels from establishing collaboration with a college/or university to structuring partnerships with major festival organizations. While the Philadelphia Dance Company's, (Philadanco) a small to medium sized dance organization, whose business model is grounded by a strong school strategy, which is the keystone to the whole organizations and supports the Professional Dance Company. Lastly, I examined the American Ballet Theater, a dance, whose business model is more complex coupled with a very strong board of directors and very recognizable brand. The goal is offer new financial opportunities for dance companies to move away from being "program driven" (Steckel, 1989) and grant dependent, and to be more financially creative, innovative, independent and entrepreneurial.

I believe that Dance, as a whole, will find a way to remain sustainable. How that is done will be decided by future administrators. My hope is that this thesis will offer the dance communities a new way of looking at how they can be self-sustainable. Through innovative and creative tactics, develop new programs or works that will answer the question "How will this program be self-sustainable in the future?" Once this questioned has been thoughtfully answered, the outcome should equip dance managers to move forward knowing that their programs or works will sustained well into the future due to forward thinking and entrepreneurial development.

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